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ABSTRACT

The purpose of this handbook is to help educators in rural and urban areas of Alaska develop a more comprehensive arts in education program. Parts of the handbook can be used by educators in other states as well. The introductory section to the handbook defines and discusses the goals of a comprehensive arts program. How to establish goals for such a program, suggestions on getting started, and a sample teacher survey are provided in section two. The third section, dealing with arts-in-basic-education, focuses on how to integrate the arts into the basic curriculum. Provided are samples of art and suggestions for art activities directly connected to the areas of energy saving ideas, interdisciplinary arts, math, exploring environments, social studies, careers, and language arts. Specialized arts education which includes classes or activities for students with special needs as well as those one-time experiences designed for entire student bodies is discussed in the fourth section. The fifth section treats community arts resources. The addresses and telephone numbers of organizations in Alaska willing to provide assistance to art programs are provided. Resources from outside the state of Alaska are then presented. Included are art organizations, grantsmanship resources from the Grantsmanship Center in California, sources of reproductions and art periodicals, and suggested readings.
(Author/RM)

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Alaska Arts in Education Handbook

March 1982

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ALASKA DEPARTMENT OF EDUCATION

MARSHALL L. LIND, COMMISSIONER

SO 013 957

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Overview

In September, 1980, a statewide gathering of interested arts educators, professional artists, community arts leaders, state policy makers, representatives from school districts, representatives from postsecondary institutions and interested individuals was held in Anchorage. The conference, **ARTS IN EDUCATION: PLANNING FOR ALASKA**, was the largest meeting of its kind ever to take place within the State. Sponsored by the newly reorganized Alaska Alliance for Arts in Education, the Alaska State Department of Education, the Southeast Alaska Regional Arts Council and Arts Coalition Northwest, representatives analyzed five major problems found throughout both urban and rural Alaska. Strategies and solutions to these problems were addressed in the Alaska Arts in Education Plan - 1981-1985 which was the product of the Conference. The Plan was disseminated and adopted by the State Board of Education in March, 1981.

The defined problems and goals are as follows:

Problem I

The continued lack of awareness and advocacy for arts in education.

Goal I Develop a coordinated effort to identify, inform, and involve all interested organizations, within the education and arts communities.

Goal II Develop a dialogue between the arts and education groups.

Goal III Obtain verbal and/or financial commitment from the Department of Education, local education agencies, related educational and art organizations as well as the public-at-large.



Problem 2

The lack of adequate trained teachers, specialists, and administrators.

Goal I Provide opportunities for more effective in-service training at a local and statewide level.

Goal II Develop workable curriculum changes at the University level to insure that training in the arts will become a viable part of teacher preparation.

Goal III To review Alaska teacher certification requirements and recommend changes based on findings.

Problem 3

The lack of comprehensive and cohesive K-12 curriculum development.

Goal I To identify needs in specialized arts curricular areas throughout the state.

Goal II To develop a set of generalized curricular frameworks that may be utilized by local districts wishing assistance in establishing, maintaining or improving both regular and special programs.

Problem

4

Goal I

the lack of identified exemplary arts education programs.

Identify, develop, model, adapt, and implement exemplary programs in specialized arts and integrated programs, both in the schools and in related agencies such as museums.

Problem

5

Goal I

the lack of effective use of existing community resources to improve arts education.

Increase public perception of the benefits involved in arts in education.

Goal II

Identify the existing resources.

Goal III

Increase the number of community resources involved in arts in education.

Goal IV

Initiate and improve joint planning efforts of school districts and community arts agencies.

The Alaska Arts in Education Handbook is one of the outcomes of the conference and the reorganized Alaska Alliance for Arts in Education (AAE). The purpose of this handbook is to assist various areas of the state (both urban and rural) in developing a more comprehensive arts in education program.

Introduction

Traditionally, the arts have been peripheral to the mainstream of education. However, schools across the nation are recognizing the potential contribution to the total education of students that the arts can make, and are beginning to move the arts more into the center of learning experiences. We are discovering that if used as tools for learning concepts in all areas of education, the arts can act as a most viable means to integrate the entire education curriculum.

In short, a comprehensive arts program has the potential to:

- a. Help develop students' individual self worth.
- b. Provide possibilities for employment (career opportunities).
- c. Help develop possibilities for leisure time and avocations.
- d. Help improve intellectual capabilities.
- e. Help improve interpersonal skills.
- f. Assist in the acquisition of other essential skills.
- g. Help develop large and small motor skills.
- h. Help develop intercultural awareness.
- i. Develop aesthetic and humanistic appreciation.
- j. Focus attention on the quality of life for all persons.
- k. Provide motivation for learning in all areas.
- l. Provide opportunities for self expression in verbal and nonverbal ways.
- m. Contribute to the perceptual and cognitive development of students by providing opportunities for creative problem-solving.



A comprehensive arts program offers opportunities for experiences in all the arts, including not only the traditional ones such as art and music, but may also include experiences in drama, dance/movement, film-making, photography, creative writing or environmental design. It is

planned to reach all students, not just those identified as "talented." A comprehensive arts program must include a balance of four components: arts education, arts-in-basic-education, specialized arts education, and community arts resources.

I. Arts education is instruction in specific arts disciplines, such as music, visual arts, drama and dance, as usually found in traditional programs. Arts education meets student needs in providing indepth instruction when:

elementary students are given regular instruction in the specific art forms;

interested or highly motivated students commit themselves to the student of painting, sculpture or modern dance;

talented students have an opportunity to elect arts courses which provide sequential learning skills;

performing arts classes provide students with a balance of individual, small and large group performance opportunities;

consideration is given to the inclusion of arts classes beyond the traditional arts curriculum such as courses in filmmaking, modern dance, jewelry, creative drama, piano and guitar.

II. Arts-in-basic-education is the broadening of traditional experiences to reach all students by integrating the arts into the curriculum. These arts experiences serve as basic tools for the aesthetic and perceptual development of all children in the schools when:

an elementary teacher uses music and dramatization in a social studies unit to teach a social or cultural concept;

students explore science or mathematical concepts through creative movement;

the environment is studied through a photography unit;

students in American History classes learn the crafts of Colonial America, such as candlemaking and weaving, as various disciplines cooperate to make our cultural heritage more meaningful.

III. Specialized arts education includes classes or activities for students with special needs as well as those one-time experiences designed for entire student bodies. The curriculum might include special arts classes for the physically impaired, mentally retarded or gifted and talented. Short term experiences, such as the all-school musical, the arts and crafts show, concerts and contests, and the occasional assembly program provide aesthetic enrichment and opportunities for students to become both participants and audience.

IV. Community arts resources are an integral part of a comprehensive arts program, as they give assistance and information to the three areas listed above. Without input from the community it is more difficult to develop a well rounded arts program, particularly in rural Alaska. Additionally, much can be gained from sources outside Alaska. Therefore, a section on "Other Resources" has also been included in this handbook.

A comprehensive arts program in a school is composed of a balance among the total experiences of the above areas (see chart on the following page). The balance cannot be prescribed, but must be developed by individual schools for the students they serve, using the talents and resources of the existing staff and the community around them.

The promotion of the comprehensive arts concept throughout Alaska can be initiated through existing programs and personnel. Individual

district efforts, can be greatly assisted through a network of individuals and organizations interested in arts education and creating an environment of communication, cooperation and advocacy. The reorganized Alaska Alliance for Arts in Education (AAE) is one organization which can greatly enhance the preceeding concept.

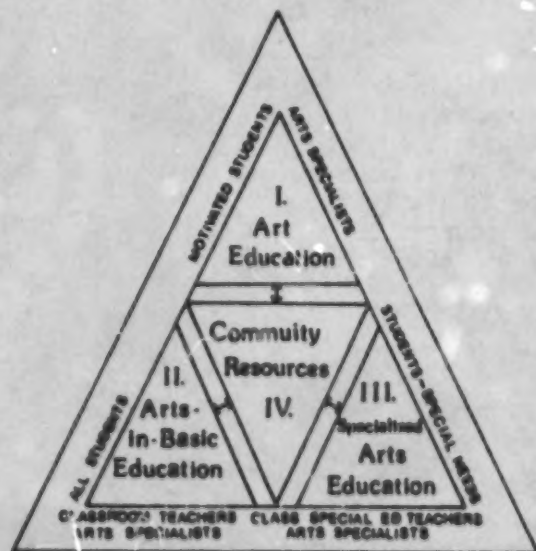
The Alliance for Arts Education is a network of 55 committees, one in each state plus the Bureau of Indian Affairs, the District of Columbia, Puerto Rico, Samoa, and the Virgin Islands. The national office is housed within the Education Program of the John F. Kennedy Center for the Performing Arts in Washington D.C. It is responsible for providing communication between and among the committees, and providing technical assistance services to the committees, and for providing support contract funds for committee activities and services.

Each committee (usually composed of representatives from organizations involved in arts education such as the state department of education, the state arts agency, professional arts education groups, and other artists and educators) sets its own goals, objectives, and activities.

Most often these activities focus on the committee's forum capabilities, state-level advocacy work for arts education, the development and implementation of state plans for comprehensive arts education, and in providing consultation services to individuals and organizations conducting arts education programs and projects.

The Alaska Alliance for Arts Education (AAE) is eligible to receive all the services provided by the national office in Washington, D.C. AAE can be strong and beneficial to Alaskan's if contacted for arts advocacy, developing and planning arts programs and projects and consulting services. Contact Susan Wingrove, State Chairperson at 276-8688 in Anchorage for further information.

COMPREHENSIVE ARTS IN EDUCATION PROGRAM



Comprehensive Program

Arts in Education

Art increases the human state of aliveness by expanding and deepening awareness: It sharpens and rewards the senses; it refines judgment; it clarifies feelings. It is a vehicle by which humans transport themselves historically, culturally, and socially upon this earth. In expressing his art, man views his world--exploring, experimenting, and finding himself a unique being, able to choose whether or not to stand with or apart from the whole, to behave positively and constructively in society.

To provide all students with the art experience is a profound need within our educational system. Art has the power to uphold individual differences basic to any democracy. It has the capacity to integrate the growth of the total human being. It develops thinking, feeling, and perceiving, necessary for the unfolding of creative abilities, without which no civilization could grow.

The Arts Learner

We begin, of course, with the learner. When he first arrives in our schools, he may be four or five years old, wide-eyed, spontaneous, and playful. He is eager to learn, and at this early age his most important learning experiences occur through play. Play trains muscles and senses, provides relationships with others, shapes dreams, and presents realities. So does art. Since the art experiences, with its emphasis on self-expression and freedom within reasonable limitations, can so easily become incorporated into play activities, it becomes a valuable educational process for the early learner.

As the individual grows, however, he broadens his methods of relating to the growing complexities of his world. He learns to overcome obstacles,



to cope with hostile environments, to exist by various means in space-time, which, like the sea, is a rhythmic ebb and flow of people, things, and events. Art experiences can help man acquire the sensitivity, the discipline, and the confidence necessary to keep him in harmony with his environment. Man at any age is the embodiment of physical, social, emotional, and spiritual expressions, which are indeed developed by the art experience.

The Art Subject Matter

The endless variety of forms and colors, the richness of textures, the force, rhythm and sound of human interaction, the poetry of nature and man: This is the subject matter of art, we present it to the art learner when he arrives with his uniqueness: his age, his regional background, his cultural heritage, his socio-economic influences. We must choose wisely from the subject matter in order to fulfill his special needs and desires, keeping in mind that at this level we are not particularly producing future "Artists" as such, rather, we are concerned with the integral growth of all our children.

Through art we prepare our youth for many areas of living. The subject matter of art stresses visual/tactical discrimination so that individuals may become discerning consumers. It stress independent judgment so that they may build self-esteem. It encourages individual interpretation so that they may experience the inward joy and outward exhilaration of heightened self-expression. It builds discipline and develops skill in problem solving. The art subject matter can, in fact, embrace all forms of involvement with life.

In experiencing life, man calls into play a complexity of behaviors. As he perceives, he is involved with appreciation and critical analysis. As he creates, he brings together his physical and mental selves in an expressive, productive experience. As he feels his world, he is affected by it, as well as effecting changes in it. He relates in both a sociological and historical context. The subject matter of art must provide experiences in all these aspects of life; for the challenge of art is to inflame and intensify the physical, the emotional, and the intellectual responses which unite man to man and man to nature.



Art in Society

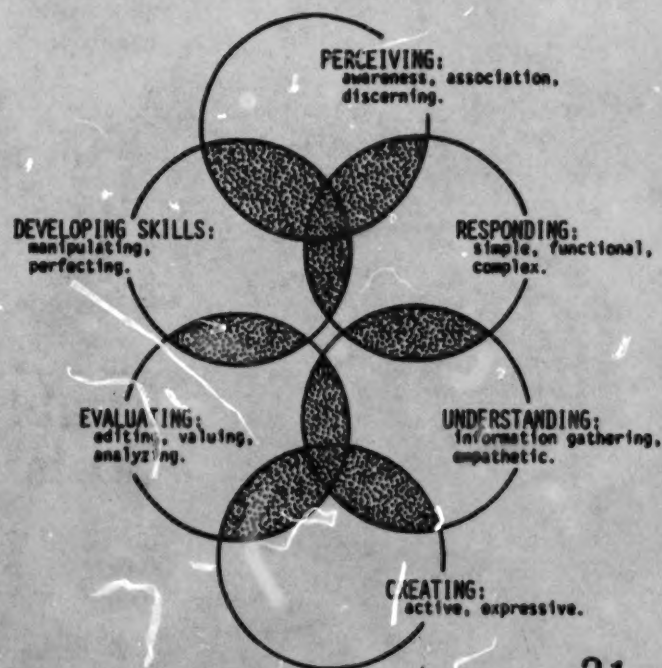
Art is a mirror of society. Compare the simple stylization of a Tlingit wood carving to the Baroque expression of a tree-of-life from Mexico. The fabric and structure are very different, as are the cultural and historical backgrounds which produced them. The state of Alaska is rich in its range of land and people. Maintaining the identity, the dignity, and the integrity of all people in the face of progressive acculturation is a major goal of art in society.

The Arts Process

Learning through utilization of the arts process is the result we hope to achieve. The Process must incorporate the synthesis of the six basic educational components that historically comprise the educational environment.

These actions are:

- Interdependent - one cannot function without the other.
- Interrelated - each provides experience that nurtures the others.
- Nonsequential - one does not necessarily precede another.
- Intertwined - but each requires deliberate attention.



Society can only be a synergetic unit, its members acting upon one another to create a culture which is stronger than the sum of its parts. It is made up of many unique identities which come together and record the actions of man. From the beginning of civilization to the present day we have chronicled society through its art expressions. We have struggled with it in the building of the pyramids; we have rejoiced with it in the celebration of man at the Olympic Games; we have wept with it over the horrors of war. Surely there is no expression so powerful, nor experience so profound as that emerging from man's aesthetic sensitivity and need to record, to interpret, and to create new worlds.

We address ourselves to an Art Education which will enable our youth to become leaders in the evolution of new worlds. We cannot regard art exclusively as a luxury, a diversion, or a recreation for a society bent on finding distraction in an age of leisure, nor can we regard art simply as therapy for the anxious in an age of uncertainty. Rather, we must regard it as a necessity to the growth and well-being of healthy and purposeful societies. We must challenge our young men and women to bring form to their evolving society and to declare their hopes for it in the images they shape.

Art functions in a society much as it functions in the life of an individual. It becomes the emblem of a group just as it is the mark of an individual. Art should be an experience shared by all men every day of their lives. To this end art teachers must come together in sensitive interaction with the students in their classrooms. Art acts as diagnosis, definition, and rationale for the human condition. What we do today will surely be manifest in the human experience which will shape tomorrow.

Establishing Goals

In establishing goals based upon the nature of art and the human experience, a teacher can help students to grow. Students involved in an art experience may be concerned with:

1. Productive goals encompassing a variety of skills, concepts, and attitudes. These goals are suggested for the following areas of development:

Motor Development

Using a variety of tools and materials, the students will develop manipulative and organizational skills.

Expressive Development

The students will develop the ability to visually interpret and respond expressively to a variety of stimuli. They will recognize and accept their expressive efforts as valid extensions of their personal abilities and communicative abilities. They will understand the relevance of creativity in daily life.

Social Development

Through working and sharing with others, the students will develop postures of self-awareness. They will understand their significance in the human experience of the past, present, and future. They will be motivated to share their creative expressions with society.

Cognitive Development

The students will be able to discuss the visual and plastic formation and acquired ability to research, invent, working toward esthetic divergent solutions to their problems and those of society. They will be able to set goals for themselves in the production of art work and in the planning of environment.



2. Critical/appreciative goals encompass behavior concerning perception, analysis, and evaluation:

- The students will become discriminating and aware consumers of visual media and products which relate to themselves and their environment.
- The students will cultivate bases for making and justifying aesthetic judgments extending to their own work, to their environment, and to society.
- The students will develop a respect for craftsmanship and originality along with an acceptance of art as an integral expression of life.

- The students will increase their sensitivity to the visual world through the development of visual and tactile perception.

3. Cultural/historical goals pertain to art in societies, past and present:

- The students will be able to transfer and integrate art learnings with other human experiences in the home and community.
- The students will become increasingly aware of alternate aesthetic forms and media for purposes of comparison and evaluation; they will become aware of the impact of other artists and art expressions; past and present;
- The students will respect the individuality and creativity of others; they will maintain open attitudes about what is not known in art;
- Through art expression and appreciation, the students will be able to relate to Alaska's unique cultural heritage;
- The students will contribute to qualitative environments; demonstrating concern for history, contemporary society; and the future existence of mankind;

Suggestions on Getting Started

SOME ROLE DESCRIPTIONS FOR A SUCCESSFUL ARTS IN EDUCATION PROGRAM



The classroom teacher's role includes:

- Self enrichment - attending arts events, developing personal skills in the arts, and developing awareness of various cultural, social and ethnic backgrounds reflected in the arts,
- Accepting and encouraging student involvement in the creative process.

- Bringing a variety of arts experiences to students.
- Linking the learning and problem solving process of the arts to other kinds of learning.



The art, music, dance, and drama teachers' roles include:

- Teaching children the skills of their discipline.
- Assessing the skills of their students.
- Planning for district-wide programs that provide all the arts for all children.
- Interacting with community persons, principals and teachers to provide arts experiences for all children.
- Providing inservice training to non-arts persons for understanding and utilization of the arts on a daily basis.
- Clarifying the goals and objectives of arts education for themselves and the public.



The principal's role includes:

- Selecting effective teachers to develop and implement a program.
- Identifying existing arts programs in the school.
- Determining the needs of the school.
- Developing an ongoing arts coordinating committee.
- Developing a plan for inservice education for the arts.
- Requesting and committing necessary funds to the arts programs.
- Providing necessary planning time.
- Assisting teachers in periodic evaluations of the program.



The District Superintendent's role includes:

- Obtaining approval of the School Board to initiate planning.
- Identifying existing arts programs in the district.
- Determining the needs of, and goals for, the district.
- Establishing ongoing arts coordinating committees.
- Directing the administration and program participants to develop the program.
- Obtaining School Board approval for program implementation.
- Supporting with adequate funding the implementation of program goals.
- Utilizing resources from the district, community, region, and state.
- Creating procedures for evaluation.
- Reviewing periodic reports from principals and staff.



The Local School Board is responsible for:

- Directing the administration to assess existing arts programs in the schools.
- Involving a citizen advisory group.
- Directing the administration to assess community resources in the arts.
- Authorizing a comprehensive arts education planning process.
- Providing adequate funding to implement a program.
- Providing opportunities and financial assistance for professional development.
- Reviewing periodic evaluations of arts programs.



The Community has the responsibility for:

- Serving on advisory committees for the arts.
- Assisting with planning.
- Encouraging parent involvement with the arts in education programs in schools.
- Encouraging school involvement with established artists through demonstrations and performances.
- Providing a variety of exposures to the arts in the home.
- Advocating support for comprehensive arts in education programs.
- Assisting with periodic reviews of comprehensive arts in education programs.

Strengths Assessment

It is appropriate to develop a strengths assessment instrument. This has been designed to determine strengths and skills of various groups of people needed to make a successful arts in education program (i.e., certificated and classified staff of a school or school district, and the parent/community.) It will then be possible to make effective use of it as a staff development tool, with inservice tailored to the strengths and needs of the individual schools or districts, large or small.

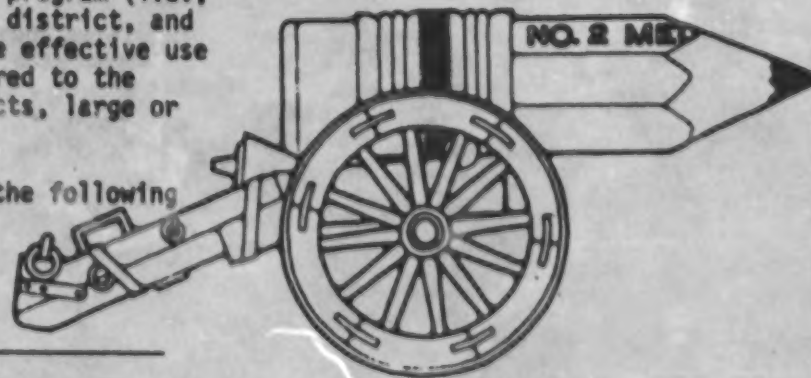
The strengths assessment could include some, or all of the following components:

1. What are your own personal skills in the arts?

Visual Art (painting, sculpture, etc.) _____

Crafts (puppetry, stitchery, etc.) _____

Dance (creative, ballet, folk) _____



Music (vocal, instrumental) _____

Drama _____

Creative Writing _____

Others _____

2. What has been your formal training in the arts?

	<u>Extensive</u> (college courses and/or private lessons)	<u>Some</u> (courses or private lessons)	<u>A Little</u> (a few lessons or self- taught)
Visual Art (specify)	_____	_____	_____
Crafts	_____	_____	_____
Dance	_____	_____	_____
Others	_____	_____	_____

3. In your teaching experience, what art forms have you felt comfortable using?

4. Have you used outside arts resources in your classroom? Describe briefly _____

5. Have other teachers in your building shared their arts expertise with you? Describe briefly _____

6. Have music or art specialists assisted you in your classroom? Describe briefly _____

7. In what area of the arts would you like more training? _____

Results of the assessment would show which personnel have arts training and in which disciplines, and how these strengths could be reinforced through available school and community resources. This strengths assessment could also be useful in identifying human resources for inservice training.

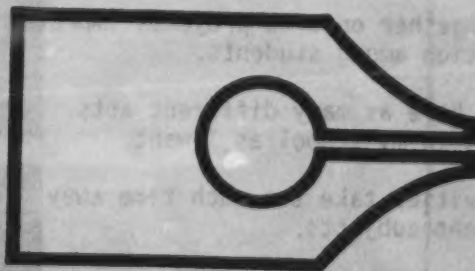
A typical inservice could include:

1. Participants - all building staff and some parent/community representatives.
2. Demonstration - by an arts specialist or professional artist in a particular discipline.
3. Hands on experience - in an art project.
4. Evaluation.

The inservices would differ in the arts disciplines demonstrated. For example, a school which has a staff strong in visual arts might choose staff development in the area of dance, with community arts resources to supplement the music and drama program (symphony, theater companies). A follow-up inservice might be done at a later date with the help of a local professional artist.

Surveys

On the following pages are sample surveys (Teacher Survey, Parent Survey, and a three part Student Survey) to assist in measuring feelings and attitudes about the arts program in your school and possible input for improving an existing program.



SAMPLE TEACHER SURVEY FOR THE ARTS

Classroom Teacher _____

KEY: SA - Strongly Agree; A - Agree; D - Disagree; SD - Strongly Disagree

Please check one of the following:

SA A D SD

- | | | | | |
|--|-------|-------|-------|-------|
| 1. I feel comfortable using the arts in my classroom. | _____ | _____ | _____ | _____ |
| 2. It is important to integrate the arts with content subjects. | _____ | _____ | _____ | _____ |
| 3. I enjoy working with other teachers in using the arts. | _____ | _____ | _____ | _____ |
| 4. I enjoy having artists visit my school. | _____ | _____ | _____ | _____ |
| 5. I think that inservice in the arts is important for teachers. | _____ | _____ | _____ | _____ |
| 6. I think that various forms of art may motivate students to do better in school. | _____ | _____ | _____ | _____ |
| 7. I think that various forms of art enhance my teaching. | _____ | _____ | _____ | _____ |
| 8. I enjoy using the arts in my classroom more than I used to. | _____ | _____ | _____ | _____ |
| 9. I am now integrating as many art activities into my classroom as possible. | _____ | _____ | _____ | _____ |
| 10. Working together on arts projects improves communication among students. | _____ | _____ | _____ | _____ |
| 11. I already have as many different arts activities in my school as I want. | _____ | _____ | _____ | _____ |
| 12. Arts activities take too much time away from content subjects. | _____ | _____ | _____ | _____ |

KEY: SA - Strongly Agree; A - Agree; D - Disagree; SD - Strongly Disagree

Please check one of the following:

SA A D SD

- | | | | | |
|--|-------|-------|-------|-------|
| 1. Various forms of the arts should be integrated with other subjects in school. | _____ | _____ | _____ | _____ |
| 2. I enjoy having artists visit my child's school. | _____ | _____ | _____ | _____ |
| 3. Training in the arts is important for teachers. | _____ | _____ | _____ | _____ |
| 4. The arts are important for my child's success in life. | _____ | _____ | _____ | _____ |
| 5. The arts enhance learning in school. | _____ | _____ | _____ | _____ |
| 6. I have learned a great deal about various forms of art during the past year. | _____ | _____ | _____ | _____ |
| 7. I have been sufficiently involved in planning the arts projects in my child's school. | _____ | _____ | _____ | _____ |
| 8. In general, my child enjoys arts activities in school. | _____ | _____ | _____ | _____ |
| 9. Arts activities improve my child's attitude toward school. | _____ | _____ | _____ | _____ |
| 10. I would like it if my child pursued a career in one of the arts. | _____ | _____ | _____ | _____ |
| 11. My child already has as many arts activities as I would really like. | _____ | _____ | _____ | _____ |
| 12. Arts activities take too much time away from other subjects (such as math, social studies, etc.) | _____ | _____ | _____ | _____ |

SAMPLE PARENT SURVEY FOR THE ARTS

SAMPLE STUDENT SURVEY FOR THE ARTS

Part I

Age _____ Grade _____ Boy _____ Girl _____

KEY: SA - Strongly Agree; A - Agree; D - Disagree; SD - Strongly Disagree

Please check one of the following for each question:

SA A D SD

- | | | | | |
|--|-------|-------|-------|-------|
| 1. I feel better about myself when doing arts things (like painting, drawing, acting, singing, dancing). | _____ | _____ | _____ | _____ |
| 2. I like to choose arts activities in my spare time. | _____ | _____ | _____ | _____ |
| 3. I enjoy having artists visit my school. | _____ | _____ | _____ | _____ |
| 4. I enjoy music more than I used to. | _____ | _____ | _____ | _____ |
| 5. I enjoy dance more than I used to. | _____ | _____ | _____ | _____ |
| 6. I enjoy acting more than I used to. | _____ | _____ | _____ | _____ |
| 7. I enjoy visual arts more than I used to. | _____ | _____ | _____ | _____ |
| 8. I like to read books about the arts more than I used to. | _____ | _____ | _____ | _____ |
| 9. I know what different kinds of artists do now. | _____ | _____ | _____ | _____ |
| 10. Different kinds of arts activities help me learn in school. | _____ | _____ | _____ | _____ |
| 11. I have learned a lot about many kinds of art in the past year. | _____ | _____ | _____ | _____ |
| 12. I like to work with my friends on arts projects. | _____ | _____ | _____ | _____ |
| 13. I already have as many art activities in school as I would really like. | _____ | _____ | _____ | _____ |

Part II

Age _____ Grade _____ Boy _____ Girl _____

KEY. RL - Really Like; L - Like; DL - Don't Like; RDL - Really Don't Like

Mark the line to show how much you like or would like to do each of these things in class:

	RL	L	DL	RDL
1. go on field trips	_____	_____	_____	_____
2. conduct experiments	_____	_____	_____	_____
3. read a book of my own choice	_____	_____	_____	_____
4. watch movies	_____	_____	_____	_____
5. work on problems	_____	_____	_____	_____
6. build things	_____	_____	_____	_____
7. draw or paint	_____	_____	_____	_____
8. write reports	_____	_____	_____	_____
9. listen to music	_____	_____	_____	_____
10. play instruments	_____	_____	_____	_____
11. sing	_____	_____	_____	_____
12. dance	_____	_____	_____	_____
13. play games	_____	_____	_____	_____
14. act in a play	_____	_____	_____	_____
15. write poems or stories	_____	_____	_____	_____
16. write scripts for readers' theatre	_____	_____	_____	_____
17. work with clay	_____	_____	_____	_____
18. take tests or quizzes	_____	_____	_____	_____

**SAMPLE
STUDENT
SURVEY
FOR THE
ARTS**

SAMPLE STUDENT SURVEY FOR THE ARTS

Part III

Age _____ Grade _____ Boy _____ Girl _____

KEY: RL - Really Like; L - Like; DL - Don't Like; RDL - Really Don't Like

Mark the line to show how much you like or would like to do each of these things in your free time at home.

	RL	L	DL	RDL
1. watch TV	_____	_____	_____	_____
2. do homework	_____	_____	_____	_____
3. read	_____	_____	_____	_____
4. sing	_____	_____	_____	_____
5. play an instrument	_____	_____	_____	_____
6. paint or draw	_____	_____	_____	_____
7. dance	_____	_____	_____	_____
8. play act	_____	_____	_____	_____
9. do experiments	_____	_____	_____	_____
10. play with friends	_____	_____	_____	_____
11. listen to music	_____	_____	_____	_____
12. write stories or poems	_____	_____	_____	_____
13. cook	_____	_____	_____	_____
14. play games	_____	_____	_____	_____
15. play in sports	_____	_____	_____	_____
16. eat	_____	_____	_____	_____
17. spend quiet time alone	_____	_____	_____	_____
18. write letters	_____	_____	_____	_____

Summary

Because of the unprecedented number of scientific discoveries and breakthroughs, the twentieth century is known as the Age of Technology. Society has become more and more aware of the basic need of human beings to understand themselves and their surrounding conditions. To counteract the growing depersonalization which is characteristic of the second half of this century, individuals have looked to the arts for understanding.

It is not surprising, therefore, that concepts such as creativity, human expression, and aesthetic awareness have achieved new stature, particularly in the most recent decades.

Art reaffirms the human experience and through it a more comprehensive understanding of life. The art experience encourages incentive and allows for a commitment to constructive action. It offers evidence and a symbol of human energy. While we must teach our children to live and cope in today's world, we dare not imply any assurance that tomorrow's world will be the same. Future shock is upon us; we must encourage our children to reason in the anticipation and preparation for change. We must instill within them emotional and intellectual attitudes to maintain healthy societies.

Arts-in-Basic-Education

The arts can not only provide an exciting path to self-discovery, creativity, and discipline, but through the arts a child can often learn more effectively the concepts of math, reading, science, and other basic subjects (skills).

Elementary school programs traditionally are built around the generalist classroom teacher, with a compliment of specialists to handle subject matter such as art, music, and physical education. Usually these activities are conducted in specially designated rooms, and little attempt is made to bring the work of the specialist teachers into the day-to-day environment of the regular classroom.

When the attempt is made, however, and the customary isolation of the arts from everyday learning is broken down, classroom teachers frequently discover that a host of valuable new teaching tools have been placed at their disposal.

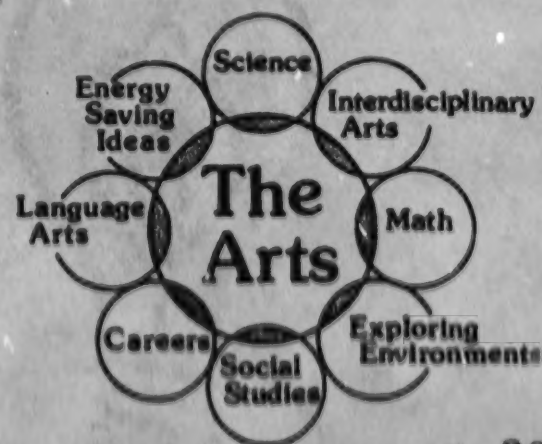
They find that the educational contributions of the arts go considerably beyond learning about art, music, dance, and drama for their own sake, or providing children with the opportunity of coming to intimate terms with their own creative impulses. They discover, in fact, that the arts serve both motivationally and instrumentally to help children acquire basic reading, writing, and computation skills. And they find, in the teaching of language and social studies in particular, that the arts can illuminate new (and old) ideas, serve as metaphors for concept development, help clarify difficult issues, and develop planning and problem solving skills, not to mention their all-important function as a means of creative expression and communication.

Using art specialist and classroom teachers as a team can be very effective in the integrated approach to learning. When this is not possible, however, which is often the case in rural Alaska, the classroom teacher can still obtain the skills and tools necessary to incorporate a successful integrated program.

On the following pages are samples of art directly connected to the areas of Energy Saving Ideas, Science, Interdisciplinary Arts, Math, Exploring Environments, Social Studies, Careers, and Language Arts, through the use of ceramics, sculpture, photography, painting, drama, etc.



Integration of the Arts
Into Basic Skills



Integration of the Arts Into Basic Skills

Energy Saving Ideas

CERAMICS/SCULPTURE

Clay utensils and kilns differ from culture to culture, dependent upon environmental conditions and materials available (i.e. wood, oil, gas, electricity, solar).

CREATIVE DRAMA

Students explore "Body Energy" through verbal dynamics. Mime and improvisation techniques, props and costumes can depict the use and misuse of energy.

FILM AND PHOTOGRAPHY

Such topics as nuclear energy can be documented by interviewing individuals and recording the interview using film or video techniques.

PAPERMAKING

Workshops focus on the recycling of collected waste paper and its important role in energy conservation.

PUPPETRY

Light bulb puppets, created by students, can illuminate the story of energy conservation in all areas of modern life. Puppets can be fabricated from "found" objects and recycled materials.



WEAVING

Students explore the relationship of energy to the weaving industry through:

- a. operation of farms, chemical and textile mills;
- b. distribution of woven products;
- c. energy consumption and the future of weaving.

Science

CERAMICS/SCULPTURE

New Materials of our space age technology can be utilized by the potter in the form of new tools, and stimulation of new ideas, shapes, and themes.

FILM AND PHOTOGRAPHY

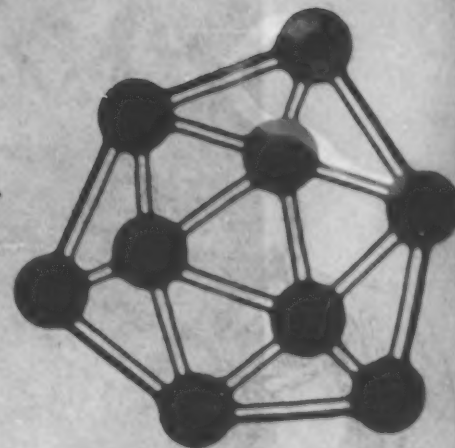
Patterns found in nature can be viewed from a closer angle through a close-up lense. For a closer look - the process of microscopic photography will be discussed.

PAINTING/SCULPTURE

1. Students study developments in modern technology in art and how to use it.
2. Students observe patterns found in nature: leaves, insects, clouds... as a stimulant for painting/ sculpture projects.

PAPERMAKING

The substance of all paper is plant material. Plant material is composed of cellulose, the most abundant organic material on earth. Seaweed, leaves, flowers, etc. can be used in papermaking and paper design.



PRINTMAKING

Science projects can be expressed in prints. The chemical constituents of etching and lithography can be discussed - including the use of acids, mordants, and ground formulas.

WEAVING

How has chemical research changed the weaving and textile industry? Discussion of the affects of new technology on the art of weaving.

Interdisciplinary Arts

CERAMICS/SCULPTURE

Students transfer ideas, patterns, alphabets, designed in painting workshops onto clay or 3-dimensional forms.

CREATIVE DRAMA

Drama workshops can interact with workshops in puppetry by designing masks, choreography, script writing.

FILM AND PHOTOGRAPHY

Through the techniques of photography, film and video arts, workshops can be documented by students giving them a chance to observe other art forms in process.

PAINTING/SCULPTURE

Painted environments can be created by students and coordinated with ceramic creatures or figures.



PAPERMAKING

Paper design can be utilized along with other mediums such as paint, ceramics, weaving, etc.

PRINTMAKING

Woven work can be printed or woven with paper or cloth. String or yarn can be woven through a print bringing a new dimension to the work.

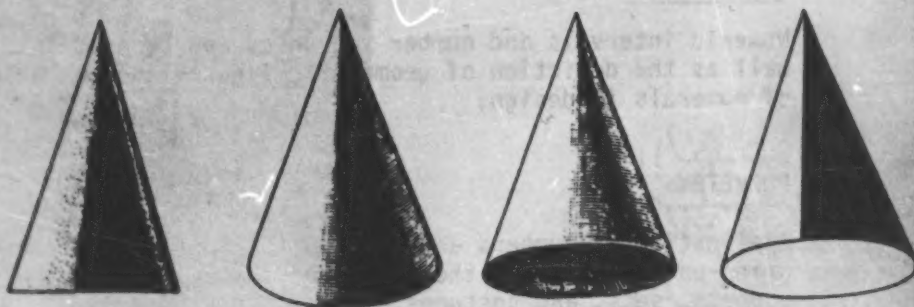
PUPPETRY

A video tape can be made as a permanent record of a children's puppet show. The construction of a puppet stage or planning and designing of costumes for a puppet show.

WEAVING

Woven items from various cultures can be utilized in combination with clay forms from various areas of the world.

Math



CERAMICS/SCULPTURE

Learning about geometric terms/number sequences: building of clay forms incorporates basic shapes; squares, triangles, circles, into a series of patterns, textures and volumes - use or understanding of measurements.

CREATIVE DRAMA

Charades and other games involving pantomime are excellent way to teach young children about principles of mathematics or facts of sciences.

FILM AND PHOTOGRAPHY

Younger students can learn to count by using line segments or shapes brought to life by animated films.

PAINTING/SCULPTURE

Relationships of number sequences double-digits and metric measurements to basic design principles, such as the construction of a sugar cube village.

PAPERMAKING

Preparation of various kinds of paper pulp requires the use of measurement and proportion.

PRINTMAKING

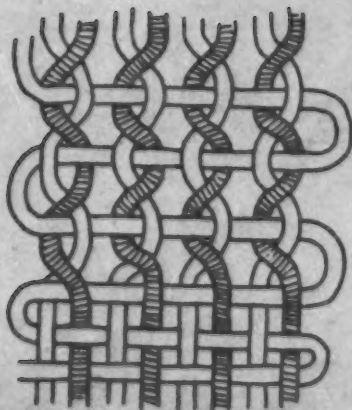
Numeric intervals and number sequences can be used in print design as well as the depiction of geometric figures and the interrelationship of numerals in design.

PUPPETRY

Application of numbers and mathematical principles are needed in measuring and calculating the sizes and shapes for the construction of puppets, sets, and costumes.

WEAVING

Through direct involvement in threading a warp and completing a weaving, the student can apply addition, subtraction, multiplication and division skills; learn measurements and geometric terms.



Exploring Environments

CERAMICS/SCULPTURE

Clays are dug from the earth; they are a bi-product of time, climate and weather conditions. Have a discussion on this topic.

CREATIVE DRAMA

Through creative movement and drama, students can explore the properties of the elements: earth, air, fire and water, and how man uses these elements. Cloth and masks will add to the creative environment.

FILM AND PHOTOGRAPHY

A photography workshop will focus on the theme: "Looking at our environment through the lense of a camera" and "How does the media influence our environment?".

PAINTING/SCULPTURE

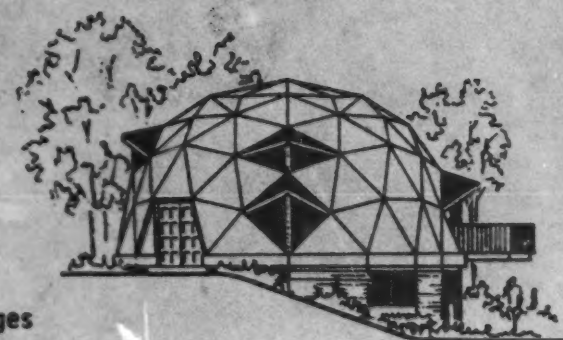
Environmental studies include sculptural models of solar system/city/town/house.

PAPERMAKING

Making paper with a variety of materials from the environment encourages observation and investigation of the familiar environment.

PRINTMAKING

Environmental issues can be discussed as a precursor to a printmaking workshop. Prints will focus on environmental themes, using objects from various environments to incorporate into the prints themselves - such as dried seeds, weeds, leaves, roots, etc.



PUPPETRY

Puppets depict the importance of a balanced ecology through the creation and enactment of creatures, large and small, which comprise a forest environment, an underssea environment, and an arctic environment.

WEAVING

Topics for exploration include: How did the environment dictate the development of the weaving process in various parts of the world? Explore the woven article in terms of the past, present, and future environmental needs.

Social Studies

CERAMICS/SCULPTURE

Pottery of various cultures such as the American Indian, can be examined in terms of utilitarian/ceremonial/religious works. Students learn the process of building masks, figures, storage vessels.

CREATIVE DRAMA

Students learn about the great events of history while learning the techniques of dramatic improvisation.

FILM AND PHOTOGRAPHY

Students can research topics of current social importance and further document the historical development of individual topics through photography and film.

PAINTING/SCULPTURE

Construction of state, country and global maps in 3-dimensional and typographical form.



PAPERMAKING

Historic...through the process of making paper the student can learn the origin of papermaking...the important role papermaking played in world history...its influence on the "Industrial Revolution."

PUPPETRY

Students construct puppets and write a dialogue concerning some recent event of historical importance as a class project.

WEAVING

Weaving can provide a stimulus for studying geography and the habits of different cultures. Students explore such questions as: Why do some areas of the world use heavy yarns and deep piles and others, lighter yarns? What was the historical development from functional to ornamental weavings?

Careers

CERAMIC/SCULPTURE

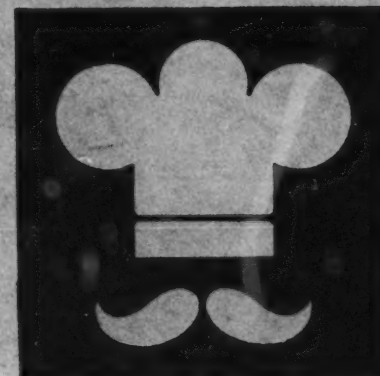
The ceramist and potter need tactile skills for use in a variety of occupations (i.e. hairdressing, welding, sculpting, machine tooling, etc.). Have a discussion on tactile skills and how they are useful in various occupations.

CREATIVE DRAMA

Masks and hats can be made of anything from the environment. Have students make masks and hats depicting a variety of occupations. Students can also make up a play to act out using the masks and hats they made.

FILM AND PHOTOGRAPHY

Careers to be discussed include: Photojournalism, The Documentary Photographer, Current Events and the Filmmaker, and How the Movie Industry Makes a Movie.



PAINTING/SCULPTURE

Focus on the many career options and various phases of the arts (fine and commercial) available for present and future occupations.

PAPERMAKING

Papermaking, both as an individual art and industrial art, provides a multitude of careers such as crafts people, physicists, chemists, lab technicians, etc. Discuss the various career possibilities in this area.

PRINTMAKING

The discovery of the many career options available in the graphic arts area will be discussed.

PUPPETRY

Puppetry can dramatize a variety of learning situations involving different occupations.

WEAVING

How did technological advances such as the Industrial Revolution affect available job opportunities in the textile industry in past? What are the job opportunities for the future?

Language Arts

CERAMICS/SCULPTURE

Clay served as a writing medium for early scribes. Students can formulate their own system of language through a collection of symbols; then transfer the symbols onto a clay form.

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HEROSOLIMA

CREATIVE DRAMA

Oral language development is made easy by synchronizing words and movement through the art of pantomime.

FILM AND PHOTOGRAPHY

Short stories can be composed under the guidance of curriculum teacher and further developed by animated, visual interpretation.

PAINTING/SCULPTURE

Language arts can be learned through understanding the fundamentals of design by the construction of alphabets, codes, mazes and the art of cryptography.

PAPERMAKING

Students explore the use of paper in its many forms, as means of communication and art form.

PRINTMAKING

Prints can be based on stories or poetry written previously in class. Also, the creative use of letter form can be discussed, with experiments in visual design, using calligraphy, type faces and letters, alone or in combination. Good for vocabulary development.

PUPPETRY

Language skills are easily acquired through a dramatic production where puppets give a lesson on word usage. Useful for development of a new vocabulary.

WEAVING

Learning more about weaving can stimulate a new vocabulary, spelling and an interest in reading.

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Sample Integrated Programs

The following samples can assisted in helping to design and implement integrated programs in your school. The sample programs are from the Anchorage School District, the Arts in Education Program of the Seattle Public Schools, and Songy Elementary School in Luling, Louisiana.

ANCHORAGE SCHOOL DISTRICT - ANCHORAGE, ALASKA

1. **Color Trunks** - These foot lockers (portable kits) are sequential packages for hands on interdisciplinary studies in Color. There are two primary and two intermediate trunks in five areas: Color in Nature, The Impressionists, Color in Language Arts, and Color in Light and Color in Pigment. Teachers may use a trunk for four weeks, but only one teacher can use a trunk at a time. And, only teachers who have taken the training session may use the trunks.
2. **CHROMA** - CHROMA explores the science of color and light, color and pigment, language arts, color in nature and art appreciation. This exhibit was originally designed by and Elementary Art Specialist and installed at Nunaka Valley School, 11911 Twining by the Anchorage Historical and Fine Arts Museum as a summer program in 1980. It is now administered by volunteers.
3. **TOUCHE'** - The Touche' Gallery is available for a third year of visits at Orion School on Elmendorf AFB. Touche' explores texture through perceptual hands-on activities, science, language arts, vocabulary, spelling, reading and myths, music, math, social studies and art appreciation. Touche' reaches approximately 8,000 students yearly.
4. **Texture Trunks** - Similar to "Color Trunks" only dealing with Texture.

For additional information call Yvonne Merrill, Elementary Art Specialist, 338-3300 in Anchorage.

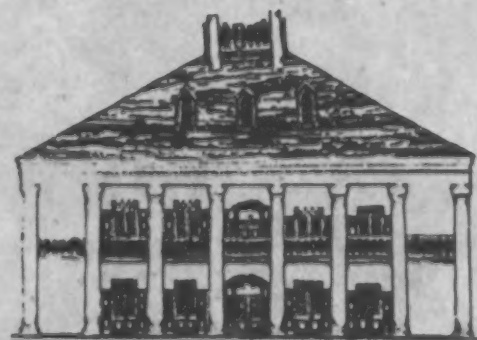
ARTS IN EDUCATION PROGRAM, SEATTLE PUBLIC SCHOOLS - Seattle, Washington

1. Basic Skills and Filmmaking were learned together as a fourth-grade class at Viewlands Elementary made animated films. In small groups, the students wrote the script, planned the action, drew the background and characters, and filmed the sequence. Writing skills, math skills (i.e. how many frames per second to make a person walk?) and experience in planning and working together were all part of this arts experience.
2. Science Concepts became clearer through creative dramatics when a first-grade teacher at Montlake taught her class about molecules by having them become molecules. What happens when something gets cold? They studied gravity--how would you walk if you were on the moon? On Jupiter? "I never called it creative dramatics before, though I guess that's what it is," commented the teacher, "but I know it works."
3. A Thematic Approach to Movement offered many relationships to other subjects as a professional dancer worked with children on the concepts they were studying in other subjects. For geometric angles: large pieces of elastic let the children make the shapes with their bodies. Syllables: a hop marked the accent in the rhythm of the word. The teacher commented that the children's skills in concentration, listening, and learning to communicate improved, as did their obvious enjoyment of a performance by Dance Theatre Seattle which culminated the experience.

For further information contact Seattle Public Schools, 815 Fourth Avenue North, Seattle, Washington 98109 or call (206) 587-5538.

SONGY ELEMENTARY SCHOOL - LULING, LOUISIANA

Art and historic preservation - An unusual project that gives elementary school children a sense of history and historic preservation through art and architecture made its inconspicuous start in 1977 in Luling, Louisiana, a small town on the west bank of the Mississippi, not far from New Orleans. Although this area is still predominately rural, industrial progress has bulldozed most of the great 18th and 19th century plantation houses that once lined the River Road.

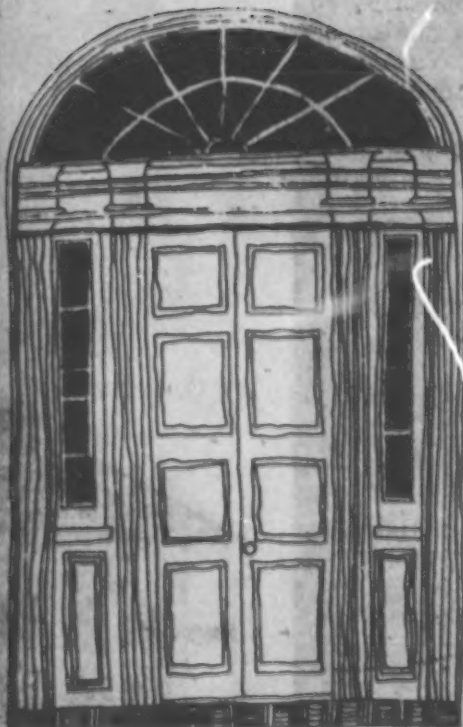


It occurred to Alfred Sensat, the art specialist at Luling's A.A. Songy Elementary School, that he could both enliven his classes and advance the cause of historic preservation by engaging fourth, fifth and sixth graders in interpreting Homeplace, one of the finest surviving examples of French colonial architecture. He applied for and received a Teacher Incentive Award for \$1,980. The awards, funded by the Elementary and Secondary Education Act (ESEA) Title IV, are distributed through a state competition.

Mr. Sensat and his students spent many days that first year documenting the beautiful but somewhat dilapidated plantation house and its history—through perspective drawing, painting, collage, photography, architectural research, old diaries, court records, and taped interviews. The following year, the students documented Destrehan Manor, and in 1980 they are taking on the famed Oak Alley plantation in Vacherie.

"When you want to get something to happen in the community, you have to reach the right people and transfer the enthusiasm to them," Mr. Sensat says. Among the right people he has reached are Eugene Cizek, professor of architecture at Tulane University, whose second-year design students pair off with the young Songy School artists; parents who supply transportation and make period costumes for various pageantries; proprietors of the plantation houses; two New Orleans galleries that have displayed the children's remarkable work; the local press; a local historical society; and, most importantly, key teachers and administrators in Mr. Sensat's school, and the Louisiana State Department of Education.

Contact The Arts, Education and Americans, Inc., Box 5297, Grand Central Station, New York, New York 10163.



Sample Curriculum

You have been given examples of possible activities which can be used to integrate the arts into various subject areas (e.g. math, science, etc.) and examples of specific programs using the arts integration concept. To take arts integration one step further, included below is a sample curriculum on nutrition from the public school system in Olympia, Washington to assist in planning curriculum for arts integration.

NUTRITION THROUGH THE ARTS - NUTRITION CURRICULUM

Third Grade

STUDENT LEARNING OBJECTIVE

The student will explain:

1. how vegetables are grown
2. two processing methods

RESOURCES

Key Words

Mural - a painting or design on a wall.

Movement - traveling of the body through space; can be affected by level, direction, time and energy.

Movement Composition - a short dance made up of one or more types of movement.

Creative Dramatic Play - the acting out of a situation in an informal manner.

Tuber - an underground fleshy stem or modification of the root of a plant (e.g., potato).

Minerals - chemical elements needed for growth and repair of body tissue as well as for the maintenance of a healthy body.



Vitamins - chemical compounds needed for growth and repair of body tissues; they enable the chemical reactions of digestion to take place quickly.

Preserve - to use a method of processing to maintain the quality and wholesomeness of food until it is ready to be consumed.

Processing - methods whereby foods are treated or prepared for preservation including: refrigerating, cooking, canning, freezing, drying (dehydrating), freeze-drying, salting.

References

For Students:

Produce: From Farm to Market

For Teachers:

Farming in the Classroom - Teacher's Guide: Science Study Aid #8
Agricultural Research Service, USDA

Creative Food Experiences for Children, #4, Mary Goodwin and Gerry Pollen, C.S.P.I., 1779 Church Street, Washington, D.D. 20036.

Third Grade Arts Activities

1.

Super Garden

Objective: to understand vegetable growth.

Materials: pencils, overhead projector, latex paint, brushes, rags.

Duration: unlimited.

Procedure: The class will design a "super garden" mural on paper, to be transferred later to a large wall, the cafeteria, for instance.

Important considerations include:

- a. Vegetables that grow above ground level.
- b. Vegetables that grow below ground level.
- c. color, size, shape of the overall design.



Divide the class into groups and either assign a specific vegetable or let the group choose what it wants to make. After groups have chosen their vegetables, discuss design of the mural. Once the mural design is finalized, transfer the design to the wall.

Each group should research their chosen vegetable, and upon completion of the mural, be ready to "present its vegetable" to the class. Sample questions to be answered: Does the vegetable grow above or below the ground? How often does it need water? What sun exposure is best for proper growth? How is the vegetable handled or processed after harvesting?

2. Growing and Moving

Objective: to explore the term growth using movement.

Materials: children, large space for movement, drum to beat counts on.

Duration: 10-15 minutes.

Procedure: Bone growth - have the children select a space on the floor where he/she can move without touching another child.

Ask the children to stretch their legs out in front of them, and ask such questions as: "Look at your leg. How is the bone shaped?" (round and straight). "Do you think a bone grows quickly or slowly?" "Can you move in a slow, straight movement for the count of 5?" "Can you move in a slow, round manner for the count of 5?" As the child moves, beat the drum for 5 slow counts.

Muscle growth - Follow the above procedure. Have the students demonstrate stretching and bending movements (which signify muscle growth) with different body parts.

Skin growth - Follow the above procedure. ~~Encourage~~ the students to demonstrate how the skin grows using expanding and stretching movements.

After some experience with the concept of movement in relation to human growth, discuss the ways in which plant growth is similar. Small groups of students could design "movement compositions" displaying a combination of slow, straight, round, stretching, bending, and expanding movements to show how plants and people grow.



Summary

In the "Selected Reading" section of this handbook there is further input for generating ideas which will facilitate planning programs and projects for integrating arts into basic education. It can also be useful to contact some of the "Community Arts Resources" listed for various areas of the State or contact arts councils from other states for information, ideas, and/or general input.

The decision to increase, improve, and/or implement arts in basic education has the potential of reaping increased creative expression, thereby enhancing students learning experiences. The long range benefits to students are articulation, understanding, and appreciation for all areas of study.

The possibilities for integrating art into basic education are endless and the benefits to students of Alaska are immeasurable both from an academic and personal perspective.

Specialized Arts Education

Specialized Arts Education helps:

- Stimulate the imagination of students and expand their vocabulary through a creative drama experience.
- A hearing impaired class to join in a sing-along.
- The development of communication between hearing and non-hearing students.
- Strengthen self-concept of students through success-oriented arts experiences.
- Facilitate use of Carl Orff music methodology originally designed for special education students.
- Recognize that the arts may be the most valuable tool for reaching special students.
- Develop innate talent in students who may never have high achievement in other academic areas.
- Develop both fine and gross motor skills.

Specialized Arts Education programs are in three categories:

- 1.** Yearly programs in the schools which provide continuous exposure for students in the performing arts (band, chorus, drama, and general music), visual arts (painting, sculpture, drawing, crafts, etc.) and literary arts (creative writing and poetry) on a more general basis.

2. One time art experiences which place emphasis in a particular art area, such as folk dancing, mine theatre, and puppetry, not usually covered in the yearly program.
3. Art for exceptional children: the gifted and talented and the handicapped.

Yearly Programs in the School

During the school year many schools in Alaska, both rural and urban, offer specialized arts programs in performing, visual, and literary arts. These class offerings depend on the school district and may be part of the basic program or may be an elective.



In the area of performing arts, music is the most widely found art instruction. Specialized training may be available in three areas: general music preparation, vocal, and instrumental. General music may include training in music appreciation, history, and theory. Instrumental offerings may include lessons in band or orchestral instruments, ensemble instruction, and others. Vocal offerings may include small and large ensemble work, jazz, and swing choir. Drama usually takes the form of creative dramatics in the elementary grades, but is offered as a specialized offering in several junior high schools throughout the state. Drama may include pantomime, skits, and theatrical productions in which students would learn more about make-up, set design, lighting, and costumes.

In the visual art area there are usually general art classes covering most visual art subjects and classes concentrating in one visual arts area (e.g. painting, sculpture, drawing, etc.). Speciality classes in visual arts are sometime offered to students with an interest in an art career. In this type of class the students decide what area they are most interested in and work in that area for a term. Also, the class as a whole may plan a sell and/or demonstration of their work in the community. Crafts are considered part of the visual arts area. For students crafts are often the starting point for other visual arts areas, but they can also be a creative end in themselves. Crafts can be simple or complex and fit nicely into any school's curriculum.

Alaska is unique in the crafts area, because of the native crafts available for experimentation and exploration by students.

A final art area, often considered part of the humanities, are the literary arts. Literary arts in this handbook are considered to be creative writing and poetry. There are some classes in the literary arts in Alaska, but overall exposure and use of literary arts is not as great as the performing and visual arts areas.

One Time Experiences

One time experiences are innovative and unusual programs in which all students participate. An innovative/unusual program might be having a teacher who has an expertise in folk dancing go to a school to demonstrate various folk dances, discuss the history of folk dancing, and show folk dancing costumes to different classes at the school or do a presentation for an assembly. Museums often offer such programs as the CHROMA Exhibit (p. 45) installed by the Anchorage Historical and Fine Arts Museum.

These one time experiences are geared to give the typical student an opportunity to experience areas of the arts they would not be exposed to in a regular classroom setting. Through these experiences students can explore creative expression, possible personal interest and/or talent in an art area they were not aware of, and what it is like to participate in the arts.



The following are some of the one time experiences currently available in:

Artists-in-Schools program places professional artists working in various disciplines in Alaska schools for residencies two to sixteen weeks in length. This gives students the opportunity to see the various processes which go into producing a work of art. They cover folk arts, theatre, vocal music, mime, puppetry, dance movement, poetry, photography and environmental design.

Shows-to-Go are traveling performing artist (Alaska residents) who perform in various cities around the state. The 1980-81 season included one opera company, five jazz and folk groups, two theatre companies, five dance groups, one chamber group, three recitalists, and one magician.

Mini Workshops involve visual and performing artists who provide two day workshops in their particular area of expertise. These are available to Alaska State Council On the Arts members only.

Contact the Alaska State Council on the Arts at 279-1558 in Anchorage for more information on the three above listings.

Alaska State Museum-Traveling Exhibits are as follows:

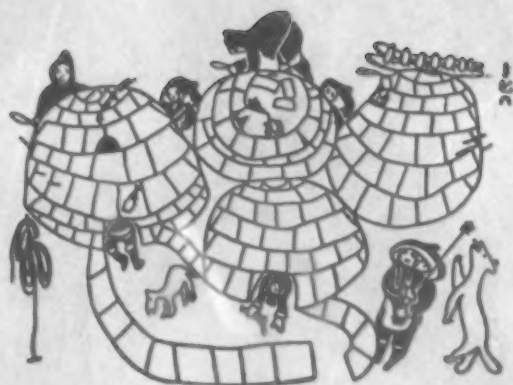
- a. Kivalina Graphics
- b. Works from the Visual Arts Center
- c. Edward Curtis Photographs
- d. Harry Becker Photographs
- e. Canadian Eskimo Prints
- f. Harriman Expedition Prints

These exhibits offered through Juneau emphasize Alaska and/or Alaska Natives. These exhibits are another way of exposing students to art, expanding their current knowledge of the arts, and/or enhancing art classes they are already taking.

Contact the Curator of Visual Arts, Alaska State Museum at 465-2901 in Juneau for more information.

Exceptional Children

The term "Exceptional" refers to children who differ markedly from their peers to the degree they are better served by placement in a special learning program designed to serve their particular exceptionality. Exceptional children include gifted and talented and handicapped, either physically or mentally.



For teaching purposes, it is necessary to have a clear understanding of the characteristics listed in the Alaska Statutes (AS 14.30.350 - Definitions) - not for the purpose of labeling, but for understanding and planning constructive activities that will enable the child to have successful school experiences. In this vain, specialized arts education is an invaluable teaching tool both for gifted and talented and the handicapped. For more information, contact Myra Howe, Program Manager, Exceptional Children, Department of Education, Pouch F, Juneau, Alaska 99811 (465-2970).

Gifted & Talented

The Alaska State Council On the Arts in cooperation with the Department of Education (Gifted and Talented) is publishing a report called, "Gifted and Talented Students in Rural Alaska, Identification and Curriculum Recommendations." This report will include a listing of artists in Alaska. The approximate date of availability is in August, 1981. Contact Diane LeResche, Gifted and Talented Education, Department of Education, Pouch F, Juneau, Alaska 99811 (465-2970) for further information.

The following model from Identification and Programming for students with Outstanding Talent in the Creative Arts, Connecticut Department of Education, Hartford, Connecticut is one method used for the identification of gifted and talented students:

Procedural Model for Identification of Gifted Students

1. Developing understanding of dimensions of artistic talent for classroom teachers, school arts teachers, teachers in the community, parents, and school administration. Consultants with experience in the field can provide training sessions and written material.
2. Administering first-round identification procedures. These may include nominations, perceptual tests, observation checklists and personal interviews.
3. Training of artists who will administer final stage training sessions with consultants must take place so that effective activities can be developed.

Other Suggestions

The following can greatly enhance the needs and interests of artistically gifted children:

- a. At the elementary level, accredited special focus schools with an arts-centered curriculum.
- b. Other signs of an arts-enrichment program: special courses or classes at advanced levels; opportunities for students to design and pursue independent study programs in the arts; peer teaching by artistically gifted students; an emphasis on experimental learning.
- c. In smaller systems, a mini-school, focused on the arts, in which students can utilize an enriched core curriculum in the arts, and can take greater advantage of special facilities and Community Arts Resources.
- d. Opportunities for students to start their own business.
- e. Encouragement of the particular talent a student has.

Handicapped

The rewards of an arts-based education can be especially significant for the person with special needs. Whereas the handicapped individual is so often passively lead, dressed, fed, and administered to, the arts demand active participation. They offer a way to explore and enjoy the sensory world, and they provide the opportunity to develop skills with tools, materials, and processes. The handicapped person can learn focus and concentration through the arts; he can also find a safe and appropriate place to release tension, express anger, and deal with fear.

Because the disabled are so often forced to be dependent on another, it is extremely important to find ways for the disabled person to be autonomous. Art experiences offer opportunities for him to be in charge, to control decisions, and to make choices. Individuals are encouraged to develop a personal style; being different is considered an asset not a liability. The arts can help immeasurably in the development of a disabled person's self-esteem. They also offer needed opportunities for communicating and sharing with others.

If a handicapped person is exposed to all the arts, he has access to a wide variety of media and methods of self-expression. Ideas can be realized through many different forms, including dances, songs, or dramatic characters. Someone unable to communicate through one form might do so easily and effectively through another.

Within each art form there exists unique opportunities to perceive and react to the world, to record ideas, to focus feelings, to develop independence, to communicate with others, and to practice basic skills. Each art has a particular language and special media through which to absorb information and with which to express individual observations.

Particularly since the emergence in 1975 of the National Committee, Arts for the Handicapped, schools gradually have begun to recognize the crucial role of the arts in reaching, motivating, and teaching students with all forms of handicaps. Over and above evidence of special facilities and equipment, signs of strength to look for in this regard include:

- a. In-service classes for special education teachers, designed to acquaint them with the variety of teaching approaches the arts offer.
- b. Similar opportunities for regular classroom teachers as part of their preparation for mainstreaming some handicapped students.
- c. The use (in regular or special education classrooms) of arts therapists or professional artists with particular aptitudes for working effectively with handicapped or learning disabled students;
- d. Regular involvement of handicapped students in schoolwide arts events or in special arts festivals of their own. Alaska does offer a special art festival for participation by the handicapped. Contact the Anchorage Arts Council at 276-8161 for further information.



Summary

Specialized Arts Education Programs provide a much needed service to all students. These programs demonstrate the opportunity to utilize originality and creativity, and provide a stimulus toward open-mindedness for appreciation and participation in the arts by students.

The yearly program and the one time experiences complement each other in providing students with a more comprehensive view of all the art areas. For exceptional children, such programs are an alternative means for students with special needs to realize their full potential.

Community Arts Resources

Any arts program will function more successfully with community involvement and support. The following list was, basically, compiled from request to the community to assist in establishing a comprehensive arts program. Some of the resources listed below are operated on a volunteer basis, consequently, the addresses and phone numbers are subject to change.

Alaska Alliance for Arts in Education.....276-8688
 Susan Wingrove, State Chairperson
 1240 Denali Street
 Anchorage, Alaska 99501

This organization is the support network for continued activity in the arts areas.

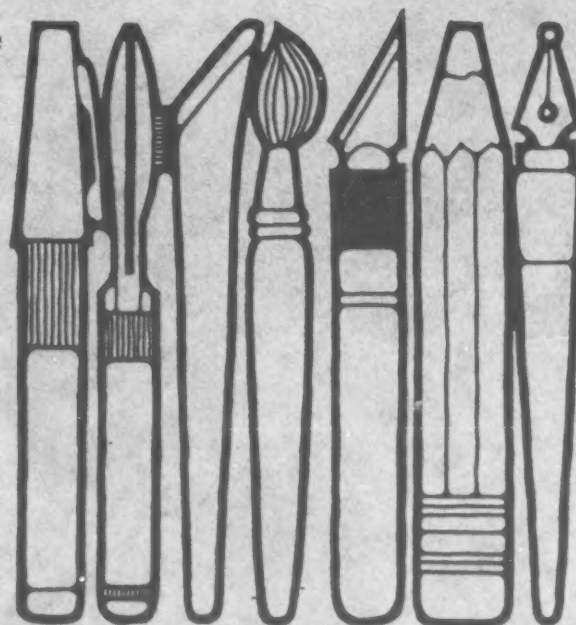
Alaska Association for the Arts.....456-6485
 P.O. Box 2786
 Fairbanks, Alaska 99707

Alaska Fine Arts Camp.....479-7555
 Music Department
 University of Alaska, Fairbanks
 College, Alaska 99701

Alaska Gateway School District.....883-5151
 Sharon Sonnenberg
 Box 247
 Tok, Alaska 99780

A list of artists in various art areas is available upon request.

Alaska Historical Commission.....274-6222
 3221 Providence Drive
 Anchorage, Alaska 99504



Alaska Historical Library.....465-2916
Division of State Libraries and Museums
Pouch G
Juneau, Alaska 99811

Alaska Humanities Forum.....272-5341
429 D Street
Anchorage, Alaska 99501

Alaska Native Arts*
Rick and Judy Clark
Box 271
Haines, Alaska 99827

Alaska Repetory Theatre.....276-2327
Community Relations Director
705 West 6th Avenue
Anchorage, Alaska 99501

They provide workshops, performing arts library (in progress), and
internship programs.

Alaska State Council on the Arts.....279-1558
619 Warehouse Avenue, Suite 220
Anchorage, Alaska 99501

They offer a monthly bulletin, grants (for groups and individuals),
workshops, seminars, Artists-in-Schools Program, Shows-To-Go Program,
and the Alaska Art Bank (loaning art works around the state).

Alaska State Museum.....465-2901
Curator of Visual Arts
Pouch FK
Juneau, Alaska 99811

Traveling exhibits available.

Alaska Talent Bank
Heather Hanson, Talent Bank Coordinator.....465-2841
Bee Tindell, Education Associate (does research and
searches for the State of Alaska and SMERC).....465-2814

Sandra Berry, Alaska Knowledge Base Manager.....465-2841
Department of Education
Pouch F, State Office Building
Juneau, Alaska 99811

The Alaska Talent Bank has a listing of 225 people who have an expertise in the Arts and most academic subjects. Alaska Talent Bank information is available through the Alaska Knowledge Base. If you need assistance contact one of the people listed above.

Anchorage Arts Council.....276-8161
402 West Third, Suite 7
Sunshine Plaza
Anchorage, Alaska 99501

They instigate many art events for all types of people (e.g., young, old, handicapped, etc.), advocate the arts, put out a monthly newsletter, and coordinate the Vary Special Arts Festival Program.

Anchorage Civic Opera.....276-8688
Box 3316
Anchorage, Alaska 99510

Anchorage Historical and Fine Arts Museum.....264-4326
121 West 7th
Anchorage, Alaska 99501

Anchorage School District.....338-3300
Director of Art
Pouch 60614
Anchorage, Alaska 99502

The following programs are available for observation:

- a. K-6 Teacher Training Program in Art.
- b. Interdisciplinary, participatory exhibits for elementary students in color and texture
- c. Interdisciplinary resource trunks in color and texture.

Anchorage Symphony Orchestra.....272-8863
402 West Third Avenue
Anchorage, Alaska 99501

Anchorage Weavers and Spinners Guild
Box 3672
Anchorage, Alaska 99510

They meet eight times a year on the first Thursday of the month. The Guild gives demonstrations at many functions in the community and organize one major fiber workshop a year as well as several smaller ones.

Artists/Special Programs for Schools.....543-3629
Suzanne L. Fenn (Private Contractor for various
School Districts)
Artists in Residence and Special Programs
Box 761
Bethel, Alaska 99559

She provides services to Rural and Bush Areas in Northwestern Alaska. A list of programs is available upon request.

Arts Alaska, Inc.....272-3428
AID Coordinator
430 West 7th Avenue, Suite 2
Anchorage, Alaska 99501

They have touring performing arts throughout the State, a public relations department (consulting), administer the Artists-in-Schools Program, offer grants and are currently developing a Talent Bank.

Bethel Council on the Arts*
P.O. Box 264
Bethel, Alaska 99559

Central Peninsula Arts Council*
Box 443
Soldotna, Alaska 99669

Delta-Greely Fine Arts Council.....895-4496
Box 1136
Delta-Greely, Alaska 99737

Dillingham Arts Council*
Box 42
Dillingham, Alaska 99576

Glennallen Community On the Arts*
Box 254
Glennallen, Alaska 99588

Haines Arts Council, Inc.*
c/o Box D
Haines, Alaska 99827

Homer Community Council On the Arts*
P.O. Box 755
Homer, Alaska 99603

Hoonah Arts and Crafts.....945.3611
P.O. Box 157
Hoonah, Alaska 99829

Institute of Alaskan Native Arts, Inc.....479-8473
Executive Director or Program Coordinator
P.O. Box 80583
Fairbanks, Alaska 99708

They offer such services as the bi-monthly newsletter, Artist Assistance funds, workshops, Resource Bank, video tape (Athabascan Artist), radio programs, curriculum program (Native Art), posters (toys), and tools and containers.

Juneau Arts Council.....789-9156
P.O. Box 562
Juneau, Alaska 99801

Kake Arts Council.....785-3175
Box 251
Kake, Alaska 99830

Ketchikan Arts and Humanities Council, Inc.....225-2211
P.O. Box 8321
Ketchikan, Alaska 99901

Kenai Arts Council.....283-7040
Box 59
Kenai, Alaska 99611

Kings Lake Fine Arts Camp.....333-9561
 Music Department
 Anchorage School District
 4600 DeBarr Road
 Anchorage, Alaska 99504

Kodiak Museum.....486-5920
 101 Marine Way
 Kodiak, Alaska 99615

Kotzebue Council On the Arts*
 Box 34
 Kotzebue, Alaska 99752

Nome Arts Council*
 Box 233
 Nome, Alaska 99762

North Slope Borough-Commission on History and Culture*
 P.O. Box 69
 Barrow, Alaska 99723

Northway Arts Council*
 Box 483
 Northway, Alaska 99765

Petersburg Arts Council.....772-3556
 Box 526
 Petersburg, Alaska 99833

Port Alexander Arts Council.....586-8001
 Box 8742
 Port Alexander, Alaska 99836

Pratt Museum.....235-8635
 Box 682
 Homer, Alaska 99603

Scott's Fine Arts Camp.....479-7694
 Center for Cultural Development
 P.O. Box 80845
 Fairbanks, Alaska 99708

Southeast Alaska Regional Arts Council.....747-8177
Executive Director
P.O. Box 2133
Sitka, Alaska 99835

They have information available on arts resources around Southeastern Alaska, they provide a monthly newsletter (the "Panhandle Post), they coordinate and facilitate an annual Summer Fine Arts Camp for Junior and Senior high school students, and they coordinate and facilitate an annual Folk Festival.

Sitka Arts Council.....747-8174
Box 2116
Sitka, Alaska 99835

Skagway Fine Arts Council.....983-2408
Box 116
Skagway, Alaska 99840

Sunnahae Arts Council.....826-3302
Box 87
Craig, Alaska 99921

Tlingit Arts Guild.....586-9482
230 South Franklin Street, Room 505
Juneau, Alaska 99801

Thorne Bay Arts Council.....828-3921
Box 5
Thorne Bay, Alaska 99950

Togiak School Arts Council.....974-8001
Togiak School
Togiak, Alaska 99678

Tok Council on the Arts*
Box 401
Tok, Alaska 99780

Unalaska Arts Council and Aleut Culture.....945-3600
Box 149
Unalaska, Alaska 99685

University of Alaska, Anchorage.....263-1731

Art Department
3211 Providence Drive
Anchorage, Alaska 99504

University of Alaska, Fairbanks.....479-7530

Art Department
College, Alaska 99701

University, Fairbanks Symphony Orchestra.....479-3407

Conductor
P.O. Box 666
Fairbanks, Alaska 99707

They have an annual schedule for the Orchestra in the Fairbanks's area,
weekly radio broadcasts, and offer scholarships annually.

University of Alaska, Juneau.....789-2101

Art Department
11120 Glacier Avenue
Juneau, Alaska 99801

Valdez Council of Arts and Crafts*

Box 31
Valdez, Alaska 99686

Visual Arts Center.....243-3137

Artistic Director
4911 International Airport Road
Anchorage, Alaska 99502

Wrangell Arts Council.....874-3570

Box 181
Wrangell, Alaska 99929

Yugtavik Regional Museum.....543-2094

Director
Box 388
Bethel, Alaska 99559

Other Resources

Membership Organization

Advocates for the Arts.....(212) 354-6655
570 Seventh Avenue
New York, New York 10018

Alliance for Arts Education.....(202) 254-3250
John F. Kennedy Center for the Performing Arts
Education Department
Washington, D.C. 20566

American Arts Alliance.....(202) 544-3900
424 C Street, NE
Washington, D.C. 20002

American Art Therapy Association.....(301) 528-4147
428 East Preston Street
Baltimore, Maryland 21202

American Association of Museums.....(202) 338-5300
1055 Thomas Jefferson Street, NW
Washington, D.C. 20007

American Council for the Arts (ACA).....(212) 354-6655
570 Seventh Avenue
New York, New York 10018

American for the Arts in Education.....(301) 383-0948
1704 Bolton Street
Baltimore, Maryland 21217

Arts Media Services.....(202) 789-2104
25 K Street, NE
Suite 900
Washington, D.C. 20002

Association of College, University and Community
Arts Administrators.....(608) 262-0004
P.O. Box 2137
Madison, Wisconsin 53701

Association of Independent Conservatories of Music.....(212) 586-3495
850 Seventh Avenue
Suite 1005
New York, New York 10019

The Association of Handicapped Artists, Inc.....(716) 842-1010
503 Brisbane Building
Buffalo, New York 14203

College Arts Association of America.....(212) 755-3532
16 East 52nd Street
New York, New York 10022

Committee on Research in Dance.....(212) 598 3459
New York University
Department of Dance Education
35 West Fourth Street, Room 675D
New York, New York 10003

Handicapped Artists of America, Inc.....(617) 462-6522
8 Sandy Lane
Salisbury, Massachusetts 01950

Hospital Audiences, Inc.....(212) 575-7660
1540 Broadway
New York, New York 10036

Institute for Movement Exploration, Inc.....(203) 549-5527
15 Lewis Street
Hartford, Connecticut 06103

National Arts and the Handicapped Information Service...(202) 634-4284
Arts and Special Constituencies Project
National Endowment for the Arts
2401 E Street, NW
Washington, D.C. 20506

National Art Education Association.....(703) 860-8000
1916 Association Drive
Reston, Virginia 22091

National Assembly of Community Arts Agencies.....(202) 293-6818
1625 I Street, NW, Suite 725A
Washington, D.C. 20006

National Association for Music Therapy, Inc. (NAMT).....(913) 842-1909
901 Kentucky, Suite 206
Lawrence, Kansas 66044

National Committee, Arts for the Handicapped.....(202) 223-8007
1701 K Street, NW, Suite 905
Washington, D.C. 20006

Grantsmanship Resources for the Art & Humanities

The following grantsmanship resources are from the Grantsmanship Center, 1031 South Grand Avenue, Los Angeles, California 90015 (subscription: \$20.00/6 issues for one year). They provide many possibilities for grants which can be useful in establishing new programs or instituting current programs for Arts in Education.

The Arts Management Reader (1979), Marcel Dekker Inc., Book Order Fulfillment Department, 270 Madison Avenue, New York, New York 10016 (\$34.95).

A collection of articles covering a seventeen year period. Gives information on arts management including funding and fund raising, public relations, business support, etc. Listed as an excellent resource.

Folklife and the Federal Government: A Guide to Activities, Resources, Funds and Services (1977), Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (\$2.75).

Support ranges from district funding and technical assistance for folk-life activities, to fellowships, publications and museum collections to programs with economic development goals that have been used to fund cultural programs and related construction.

Foundation Grants to Individuals, Second Edition (1979), Foundation Center, 888 7th Avenue, New York, New York 10019 (\$15.00).

A list of 936 foundations with names, addresses, phone numbers, contact people, etc. There are articles on how to approach a foundation and a bibliography of information sources.

A Guide to Corporate Giving in the Arts (1978), American Council for the Arts, 570 7th Avenue, New York, New York 10018 (\$12.50).

Each of the 359 corporations reported on include information on for what, how much, and where support has gone as well as the company's rationale for giving. Also gives names, addresses, phone numbers, and contact people.

The National Directory for Grants and Aid to Individuals in the Arts (1980), Washington International Arts Letter, Box 9003, Washington, D.C. (\$15.95).

This is the least expensive and most useful. There are 2,032 sources for grants and aid of up to \$10,000. Mainly for educational uses.

Surveying the Arts in Small Communities (1978), Planning the Arts: A Community Handbook (1978) and Policy, Board and Staff (1978)-Brief Papers, Illinois Art Council, 111 North Wabash, Chicago, Illinois 60602 (No charge).

Useful in smaller communities.

Ten Prerequisites for Successful Fund Raising (1979) and Fund Raising (1979)-Pamphlets, Association of College, University and Community Arts Administrators, P.O. Box 2137, Madison, Wisconsin 53701 (\$4.00/each).

Useful in fund raising for Community Art Programs. Input on volunteers, leadership, planning, and knowing funding sources.

Arts Resources of Other States

Alabama State Council on the Arts and Humanities.....(205) 832-6758
Gallagher House
114 North Hull Street
Montgomery, Alabama 36130

American Samoa Arts Council..... 633-4347
Office of the Governor
P.O. Box 1540
Pago Pago, American Samoa 96799

Arizona Commission on the Arts and Humanities.....(602) 255-5884
6330 North Seventh Street
Phoenix, Arizona 85014

Arkansas Arts Council.....(501) 371-2539
Continental Building, Suite 500
Main and Markham Streets
Little Rock, Arkansas 72201

California Arts Council.....(916) 445-1530
2002 J Street
Sacramento, California 95814

Colorado Council on the Arts and Humanities.....(303) 839-2617
Grant-Humphreys Mansion
770 Pennsylvania Street
Denver, Colorado 80203

Connecticut Commission on the Arts.....(203) 566-4770
340 Capitol Avenue
Hartford, Connecticut 06106

Delaware State Arts Council.....(302) 571-3540
Office of the Arts, State Office Building
820 North French Street
Wilmington, Delaware 19801

District of Columbia Commission
on the Arts and Humanities.....(202) 724-5613
1012 14th Street, NW, Suite 1203
Washington, D.C. 20005

John F. Kennedy Center for the Performing Arts.....(202) 872-0466
Washington, D.C. 20566

National Endowment of the Arts.....(202) 634-6028
Program Information Office
2401 E Street, NW
Washington, D.C. 20506

Smithsonian Institution.....(202) 357-1300
Education Department
Washington, D.C. 20560

The Smithsonian Institution, an independent federal establishment devoted to public education, basic research, and national service in the arts, sciences, and history, comprised of fifteen different cultural institutions.

Fine Arts Council of Florida.....(904) 487-2980
Division of Cultural Affairs, Department of State
The Capitol
Tallahassee, Florida 32304

Georgia Council for the Arts and Humanities.....(404) 656-3967
1627 Peachtree Street, NE, Suite 210
Atlanta, Georgia 30309

Insular Arts Council of Guam..... 477-9845
Office of the Governor
P.O. Box 2950
Agana, Guam 96910

Hawaii State Foundation on Culture and the Arts.....(808) 548-4145
335 Merchant Street
Room C2
Honolulu, Hawaii 96813

Idaho Commission on the Arts.....(208) 334-2119
304 West State Street
c/o Statehouse Mail
Boise, Idaho 83720

Illinois Arts Council.....(312) 793-6750
111 North Wabash Avenue, Room 720
Chicago, Illinois 60602

Indiana Arts Commission.....(317) 232-1268
Union Title Building, Suite 614
155 East Market Street
Indianapolis, Indiana 46204

Iowa State Arts Council.....(515) 281-4455
State Capitol Building
Des Moines, Iowa 50319

Kansas Arts Commission.....(913) 296-3335
112 West 6th Street
Topeka, Kansas 66603

Kentucky Arts Commission.....(502) 564-3757
302 Wilkinson Street
Frankfort, Kentucky 40601

Department of Culture, Recreation and Tourism.....(504) 925-3880
Division of the Arts
P.O. Box 44247
Baton Rouge, Louisiana 70804

Maine State Commission on the Arts and the Humanities..(207) 289-2724
55 Capitol Street
State House Station 25
Augusta, Maine 04333

Maryland State Arts Council.....(301) 685-6740
15 West Mulberry Street
Baltimore, Maryland 21201

Henry Dembowski, Special Consultant.....(617) 470-1080
National Alliance for Arts Education
The Network Inc.
290 South Main Street
Andover, Massachusetts 01810

Massachusetts Council on the Arts and Humanities.....(617) 727-3668
1 Ashburton Place
Boston, Massachusetts 02108

The Artists Foundation.....(617) 482-8100
Artists in Education Program
100 Boylston Street
Boston, Massachusetts 02116

Michigan Council for the Arts.....(313) 256-3735
Executive Plaza
1200 Sixth Avenue
Detroit, Michigan 48226

Minnesota Alliance for Arts in Education.....(612) 871-2528
212 W. Franklin Avenue
Minneapolis, Minnesota 55404

They provide a monthly newsletter, art consultants, workshops, and work
with the Arts and the Handicapped Committee.

Minnesota State Arts Board.....(612) 341-7170
2500 Park Avenue
Minneapolis, Minnesota 55404

Mississippi Arts Commission.....(601) 354-7336
P.O. Box 1341
Jackson, Mississippi 39205

Missouri State Council on the Arts.....(314) 241-7900
706 Chesnut, Suite 925
St. Louis, Missouri 63101

Montana Arts Council.....(406) 543-8286
128C South Third Street West
Missoula, Montana 59801

Nebraska Arts Council.....(402) 554-2122
8448 West Center Road
Omaha, Nebraska 68124

Nevada State Council on the Arts.....(702) 784-6231
329 Flint Street
Reno, Nevada 89501

New Hampshire Commission on the Arts.....(603) 271-2789
40 North Main Street
Concord, New Hampshire 03301

New Jersey State Council on the Arts.....(609) 292-6130
 109 West State Street
 Trenton, New Jersey 08608

New Mexico Arts Division.....(505) 827-2061
 113 Lincoln Avenue
 Sante Fe, New Mexico 87501

The Arts, Education, and Americans, Inc.....(212) 582-2074
 Box 5297, Grand Central Station
 New York, New York 10163

New York State Alliance for Arts Education.....(518) 474-2121
 Linkages Newsletter
 Bureau of Visual Arts and Humanities
 State Education Department
 Albany, New York 12234

New York Foundation for the Arts.....(212) 986-3140
 Artists in Education Program
 60 East 42nd Street, Room 940
 New York, New York 10017

New York State Council on the Arts.....(212) 587-4555
 80 Centre Street
 New York, New York 10013

North Carolina Arts Council.....(919) 733-2821
 North Carolina Department of Cultural Resources
 Raleigh North Carolina 27611

North Dakota Council on the Arts.....(701) 237-8962
 Box 5543, State University Station
 Fargo, North Dakota 58105

Commonwealth Arts Council
 Office of the Governor
 Saipan, Northern Mariana Islands 96950

Ohio Arts Council.....(614) 466-2613
 50 West Broad Street, Suite 3600
 Columbus, Ohio 43215

State Arts Council of Oklahoma.....(405) 521-2931
Jim Thorpe Building, Room 640
2101 North Lincoln Boulevard
Oklahoma City, Oklahoma 73105

Basic Education.....(503) 378-3602
Oregon Department of Education
700 Pringle Parkway SE
Salem, Oregon 97310

Oregon Alliance for Arts Education
P.O. Box 681
Canby, Oregon 97103

Oregon Arts Commission.....(503) 378-3625
835 Summer Street, NE
Salem, Oregon 97301

Commonwealth of Pennsylvania Council on the Arts.....(717) 787-6883
3 Shore Drive, Office Center
2001 North Front Street
Harrisburg, Pennsylvania 17102

Institute of Puerto Rican Culture.....(809) 723-2115
Apartado Postal 4184
San Juan, Puerto Rico 00905

Rhode Island State Council on the Arts.....(401) 277-3880
334 Westminster Mall
Providence, Rhode Island 02903

South Carolina Arts Commission.....(803) 758-3442
1800 Gervais Street
Columbia, South Carolina 29201

South Dakota Arts Council.....(605) 339-6646
108 West 11th Street
Sioux Falls, South Dakota 57102

Tennessee Arts Commission.....(615) 741-1701
505 Deaderick Street, Suite 1700
Nashville, Tennessee 37219

Texas Commission on the Arts.....(512) 475-6593
P.O. Box 13406, Capitol Station
Austin, Texas 78711

Utah Arts Council.....(801) 533-5895
617 East South Temple Street
Salt Lake City, Utah 84102

Vermont Council on the Arts.....(802) 628-3291
136 State Street
Montpelier, Vermont 05602
Virginia Commission for the Arts.....(804) 786-4492
400 East Grace Street, First Floor
Richmond, Virginia 23219

Virgin Islands Council on the Arts.....(809) 773-3075
Caravelle Archade
Christiansted, St. Croix
U.S. Virgin Islands 00820
Ext. 3

Arts Coalition Northwest.....(206) 682-0497
158 Thomas Street, Suite 16
Seattle, Washington 98109

They provide technical assistance, inservice workshops and slide/tape presentations.

Washington State Arts Commission.....(206) 753-3860
9th and Columbia Building
Mail Stop FU-12
Olympia, Washington 98504

Arts and Humanities Division
West Virginia Department of Culture and History...(304) 348-0240
Science and Culture Center, Capitol Complex
Charleston, West Virginia 25305

Wisconsin Arts Board.....(608) 266-0190
123 West Washington Avenue
Madison, Wisconsin 53702

Wyoming Council on the Arts.....(307) 777-7742
122 West 25th Street
Cheyenne, Wyoming 82002

Sources of Reproduction and . . .

AV Service, American Crafts Council
22 West 55th Street
New York, New York 10019

Metropolitan Museum of Art (Attention: Jean Cavanaugh)
5th Avenue at 82nd Street
New York, New York 10028

National Gallery of Art
Washington, D.C. 20565
(Also a free loan service providing slide/tape presentations)

Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania 19130

Shorewood Prints
10 East 53rd Street
New York, New York 10022

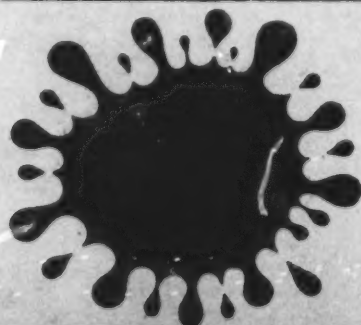
University Prints
21 East Street
Winchester, Massachusetts 01890

(catalogs upon request)

Art Periodicals

Arts and Activities
8150 N. Central Park Avenue
Skokie, Illinois 60076

Art Education, Art Teacher
National Art Education Association
1916 Association Drive
Reston, Virginia 22091



Design Arts-in-Education
P.O. Box 567B
Indianapolis, Indiana 46206

Schools Arts
50 Portland Street
Worcester, Massachusetts 01608

Suggested Readings

Ackerman, James and Rhys Carpenter. ART AND ARCHEOLOGY. New Jersey: Prentice-Hall, Inc., 1965.

Ad Hoc Coalition of States for the Arts In Education. COMPREHENSIVE ARTS PLANNING. October 1975. (Available from JDR 3rd Fund, 50 Rockefeller Plaza, New York, New York.)

Aesthetic Education Program. CEMREL, Inc., 3120 59th Street, St. Louis, Missouri.

A curriculum resource in aesthetic education for grades K-12.

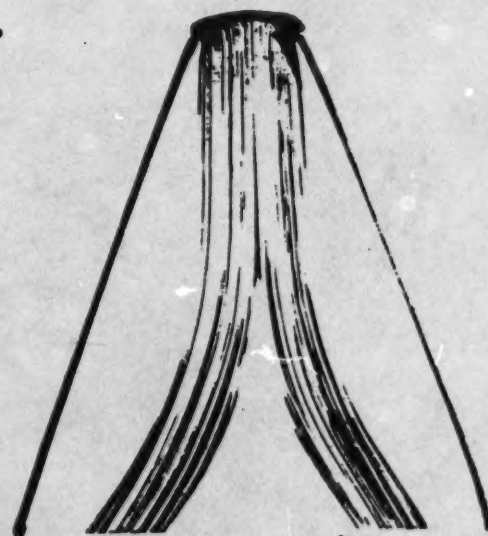
Alkema, Chester J. ARTS FOR THE EXCEPTIONAL. Pruett Publishing Company, 3235 Prairie Avenue, Boulder, Colorado 80302, 1977.

Anderson, F.E. ART FOR ALL THE CHILDREN: A CREATIVE SOURCEBOOK FOR THE IMPAIRED CHILD. Charles C. Thomas Publications, 301-327 East Lawrence Street, Springfield, Illinois 62717.

Art Educators of New Jersey. ART IN SPECIAL EDUCATION. Milburn, New Jersey.

Adaptive art activities for a wide range of special students who may be mainstreamed into the normal classroom. Available from State Library. Out of print.

Bager, Bertel. NATURE AS DESIGNER: A BOTANICAL ART STUDY. New York: Van Nostrand-Reinhold Publishing Company (\$7.95).



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Seattle Public Schools
815 Fourth Avenue North
Seattle, Washington 98109

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Basic Education

Oregon Department of Education
700 Pringle Parkway, SE
Salem, Oregon 97310

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Day, Jo
Business Consultant/Artist
Box 1058
Juneau, Alaska 99802

Educational Services Districts (ESD) Arts Link
Superintendent of Public Instruction
Dr. Frank B. Brouillet
Old Capitol Building
Olympia, Washington 98504

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P.O. Box 681
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Project Impact
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531-B Stevens Avenue
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